

Summary

SYLWIA SWISLOCKA-KARWOT (University of Wrocław) / Has the open work opened a Pandora's box?

In the article I discuss the phenomenon of the open work, permanently established in the field of contemporary art, intriguing due to its consequences in escaping the chance to examine it. I reflect on the reasons for the appearance – in the space of artefacts – of artworks with a structure exceeding the possibilities of human cognition. The fact of the existence of artworks of a process nature, which goes far beyond the limits of time not so much of their research exploration as of human life, in the space of art today is not surprising, but in the article I pose the question: do we know where did they come from? The influence of the idea of open work on contemporary reality is unquestionable. In this text, I am interested in the status of such works of art in the space of art, their impact on the differentiation of the problem of the reality of the artefact in historical-artistic research and the consequences of the misuse of such works. My argument leads from a reflection on ontological nature to a reflection of ontic nature – on an artwork-centered treatment in contemporary art theory. Attempts to trace the sources of the idea of open work, the reasons why such works are created, the currently observed process of modelling the separation of the sense of an artefact from its physical status and the exploration of the possibilities of experiencing a work of art allow for ethical and humanistic conclusions: art is always a return to reflection on humans, and reflection on humans must always be a return to reflection on life. In open works, both these theses manifest themselves in a special way.